

# Marche écossaise

sur un thème populaire



Partition d'Orchestre.



145772

## Œuvres de Claude Debussy

### Piano 2 mains

A la Fontaine, de Schumann, extraite des 12 pièces à 4 mains (op. 85), transcrits. . . . .	2.50
Ballade . . . . .	3.50
Danse . . . . .	3.50
Marche écossaise . . . . .	3.50
Mazurka . . . . .	2.50
Nocturnes — N° 1. Nuages . . . . .	3.50
N° 2. Fêtes . . . . .	6.50
N° 3. Sirènes . . . . .	5.50
Pour le piano : Prélude, Sarabande, Toccata . . . . .	7.50
Prélude à l'Après-midi d'un faune. . . . .	5.50
Réverie . . . . .	2.50
Suite bergamasque : . . . . .	
1. Prélude, 2. Menuet, 3. Clair de lune, 4. Passapied . . . . .	6.50
Valse romantique . . . . .	3.50

### Piano 4 mains

Ballade . . . . .	3.50
Danse . . . . .	4.50
Marche écossaise . . . . .	4.50
Nocturnes — N° 1. Nuages . . . . .	3.50
N° 2. Fêtes . . . . .	6.50
N° 3. Sirènes . . . . .	5.50
Prélude à l'Après-midi d'un Faune . . . . .	6.50
Réverie . . . . .	3.50
Suite bergamasque : . . . . .	
N° 1. Prélude . . . . .	3.50
N° 2. Menuet . . . . .	3.50
N° 3. Clair de lune . . . . .	2.50
N° 4. Passapied . . . . .	3.50
Valse romantique . . . . .	3.50

### 2 Pianos 4 mains

Fantaisie, pour piano et orchestre. . . . .	12.50
Nocturnes — N° 1. Nuages . . . . .	5.50
N° 2. Fêtes . . . . .	8.50
N° 3. Sirènes . . . . .	7.50
Prélude à l'Après-midi d'un faune. . . . .	7.50

### Piano et Violon

Danse . . . . .	4.50
Il pleure dans mon cœur . . . . .	2.50
Réverie . . . . .	3.50
Valse romantique . . . . .	3.50

### Piano et Violoncelle

Il pleure dans mon cœur . . . . .	2.50
Réverie . . . . .	3.50

### Piano et Flûte

Ballade . . . . .	4.50
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### Piano et Orchestre

Fantaisie, . . . . .	partitions d'orchestre, 40.50
parties complètes. . . . .	50.50

### Orgue

Prélude, Sarabande, Toccata . . . . .	8.50
Réverie . . . . .	3.50

### Petit Orchestre

Ballade . . . . .	3.50
Danse . . . . .	3.50
Marche écossaise . . . . .	3.50
Prélude à l'Après-midi d'un faune. . . . .	3.50
Réverie . . . . .	3.50
Suite bergamasque . . . . .	3.50

### Grand Orchestre

#### Marche écossaise, *M.*

partitions d'orchestre . . . . .	12.50
parties complètes . . . . .	20.50

#### Nocturnes (les trois études)

partitions d'orchestre . . . . .	30.50
parties complètes . . . . .	35.50

#### Chœur des Sirènes, chaque partie. . . . .

partitions d'orchestre . . . . .	12.50
parties complètes . . . . .	20.50

#### Prélude à l'Après-midi d'un faune. . . . .

partitions d'orchestre, format de poche. . . . .	3.50
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#### Sarabande et Danse. . . . .

partitions d'orchestre . . . . .	3.50
parties complètes . . . . .	3.50

### Chant et Piano

#### Ariettes oubliées (P. Verlaine) . . . . .

texte anglais par M. Calverley. . . . .	6.50
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#### I. C'est l'extase. . . . .

#### II. Il pleure dans mon cœur. . . . .

#### III. L'ombre des arbres dans la rivière. . . . .

#### IV. Passages Belges. Chevaux de bois. . . . .

#### V. Aquarielles : N° 1. Green. . . . .

#### VI. — N° 2. Spleen. . . . .

#### Beau soir (P. Bourget) . . . . .

#### Chansons de Bilitis, de Pierre Louys . . . . .

#### 1. La Filote de Pan. . . . .

#### 2. La Chevelure. . . . .

#### 3. Le Tombeau des Naïades. . . . .

#### Echelonnement des haies (P. Verlaine) . . . . .

#### Fêtes Galantes de P. Verlaine . . . . .

#### 1. Clair de lune. . . . .

#### 2. Fantoches. . . . .

#### 3. En sourdine. . . . .

#### Proses lyriques : . . . . .

#### De Réve, De Grève, De Fleurs, De Soir . . . . .

#### Le Son du cor s'afflige (P. Verlaine) . . . . .

## Œuvres de Paul Paray

### Piano 2 mains

Artémis troublée, ballet de Edouard Bakst, représenté au Théâtre de l'Opéra. . . . .	partitions, 10.50
D'une âme... . . . .	
... fervente - naïve - légère - rêveuse - malicieuse - fantasque - inquiète et passionnée - tranquille - joyeuse. . . . .	le recueil, 6.50
Impressions : . . . . .	
I. Nostalgie. II. Eclaircie. III. Primeaut le recueil. . . . .	1.50
Portraits d'enfants . . . . .	2.50
Reflets romantiques : . . . . .	
1 <sup>re</sup> série. Avec esprit et charme - Ardemment - En rêvant - Avec fougues. . . . .	le recueil, 4.50
2 <sup>e</sup> série. Souple - Léger - Tendre - Énergique. . . . .	le recueil, 2.50
Romance. . . . .	2.50
Prélude, Scherzo et Allegro . . . . .	4.50
Thème et variations. . . . .	4.50
Valse en ut # . . . . .	4.50

### 2 Pianos 4 mains

Fantaisie, pour piano et orchestre. . . . .	12.50
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### Violon et Piano

Humoresque . . . . .	2.50
Nocturne . . . . .	2.50
Sérénade . . . . .	2.50
Sonate, en ut mineur . . . . .	8.50

### Violoncelle et Piano

Nocturne . . . . .	2.50
Sérénade . . . . .	2.50
Sonate, en si majeur . . . . .	8.50

### 2 Violons, alto et Violoncelle

Quatuor à cordes, . . . . .	partitions in-16, 5.50
parties . . . . .	12.50

### Petit Orchestre

Artémis troublée (fragments). . . . .	3.50
Humoresque, avec violon solo . . . . .	3.50
Nocturne . . . . .	3.50

### Grand Orchestre

Artémis troublée, ballet en 1 acte, partitions et parties (en location). . . . .	12.50
Ouverture héroïque, . . . . .	partitions, 3.50
parties . . . . .	3.50

### Piano et Orchestre

Fantaisie, en ut #. . . . .	partitions, 3.50
parties . . . . .	3.50

### Chant et Piano

#### Le Champ de bataille (Th. Gautier) . . . . .

baryton . . . . .	2.50
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#### Chanson napolitaine (P. May) . . . . .

voix moyennes . . . . .	2.50
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#### Chanson violette (A. Samain) . . . . .

voix moyennes . . . . .	2.50
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#### Le Chevrier (Th. Gautier) . . . . .

voix moyennes . . . . .	2.50
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#### L'Embarquement pour l'Idéal . . . . .

(C. Mendel), voix moyennes . . . . .	2.50
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#### Il est d'étranges soirs... (A. Samain), . . . . .

voix moyennes . . . . .	2.50
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#### Mortes les fleurs (P. May) . . . . .

voix moyennes . . . . .	2.50
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#### Le Papillon (J. Aicard) . . . . .

voix moyennes . . . . .	2.50
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#### La Plainte (L. Pelt) ténor ou soprano . . . . .

voix moyennes . . . . .	2.50
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#### La Promesse (G. Mouton) ténor . . . . .

voix moyennes . . . . .	2.50
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#### Trois Mélodies sur des poésies . . . . .

de Th. Gautier : . . . . .	2.50
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#### I. Infidélité. . . . .

#### II. La dernière feuille. . . . .

#### III. Serment. . . . .

#### Villanelle (Th. Gautier) baryton . . . . .

#### Viole (A. Samain) voix moyennes . . . . .

#### Yanitzka, Légende dramatique en 1 acte. . . . .

#### Poème de G. Spitznagel, partitions chant et piano 10.50

### Chant et Orchestre

#### La Promesse, ténor . . . . .

(matériel d'orchestre en location) . . . . .	10.50
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# MARCHE ÉCOSSAISE

sur un thème populaire

CLAUDE DEBUSSY  
(1891)

## Allegretto scherzando

1 PETITE FLÛTE

2 GRANDES FLÛTES

2 HAUTBOIS

1 COR ANGLAIS

2 CLARINETTES EN SIB

2 BASSONS

1<sup>er</sup> et 2<sup>e</sup> CORS à PISTONS  
FA

3<sup>e</sup> et 4<sup>e</sup> CORS à PISTONS

2 TROMPETTES en FA  
à PISTONS

1<sup>er</sup> et 2<sup>e</sup> TROMBONES

3<sup>e</sup> TROMBONE

TIMBALES LA-MI

CYMBALES

TAMBOUR

HARPE

Allegretto scherzando

VIOLONS

ALTOS

VIOLONCELLES

CONTRABASSES

*Handwritten notes on the left margin:*  
4. 1  
2. 1  
3. 1  
4. 1  
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100. 1

E. 1410 F.





3

P<sup>te</sup> Fl.

1<sup>o</sup>

G<sup>des</sup> Fl.

2<sup>o</sup>

H<sup>b</sup>

Cor ang.

Cl.

B<sup>ass</sup>

Cors

Tromp.

2<sup>o</sup>

Tromb.

3

5

1

31

32

33

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4

dim. p mf e cresc. 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6<sup>o</sup> 7<sup>o</sup> 8<sup>o</sup> 9<sup>o</sup> 10<sup>o</sup>

arco p arco p arco p

mf e cresc. pizz. div. mf e cresc. mf e cresc. pizz. mf e cresc.

20

10

6

10

pp

unis.

arco

arco

arco

f

p

p

E. 1410 F.

[illegible]

6

6

E. 1410 F.

[illegible]



This musical score is for the piece 'L'Espresso' by Luciano Berio. It is written for piano and percussion. The score is in 3/4 time and consists of 12 measures. The piano part is written in treble and bass staves, with various dynamics including *pp* (pianissimo), *p* (piano), and *f* (forte). The percussion part is written in a single staff, with various rhythms and dynamics including *pp* (pianissimo), *p* (piano), and *f* (forte). The score includes a variety of musical notation, including notes, rests, and dynamic markings.

Musical score page 14, featuring multiple staves for various instruments. The notation includes dynamic markings such as *ff* and *sempre ff*, and performance instructions like *Tromb.* and *Tamb.*. The score is written in a standard musical notation style with various clefs and time signatures.

Tromb.  
 Tamb.  
 arco  
 arco  
 arco

# Calme

Meno tempo

Cor ang.

15

9 solo

*p doux et expressif*

Cor 3<sup>e</sup> et 4<sup>e</sup>

*p*

2<sup>ds</sup> Vons Sourdines

Altos Sourdines

*pp*

Vclles Sourdines

*pp*

C.B. 2 pupitres soli

*pp*

G<sup>des</sup> Fl.

1<sup>o</sup> Solo

*p doux et expressif*

Cor ang.

*p dim.*

Cor

*pp*

2<sup>ds</sup> Vons

*pp*

*molto dim.*

*molto dim.*

*ppp*



This image shows a page of a musical score, likely for a symphony. The score is written for multiple instruments, including strings, woodwinds, and brass. The notation is complex, featuring various musical symbols, notes, and rests. Key elements include:

- Dynamic Markings:** *pp* (pianissimo), *p* (piano), and *dim.* (diminuendo) are used throughout the score to indicate changes in volume.
- Performance Instructions:** *p en dehors* (piano en dehors) and *pizz.* (pizzicato) are used to specify playing techniques.
- Instrumentation:** The score includes parts for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), and brass (Trumpets, Trombones, Tuba, Euphonium).
- Rehearsal Markers:** A large number '10' is placed in a box, indicating a rehearsal mark.
- Tempo/Character Markings:** *p espressif* (piano espressivo) is used to indicate a more expressive playing style.

The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The layout is professional and typical of a published musical score.

E. 1410 F.

12

Musical score for a large ensemble, featuring multiple staves with various instruments and dynamics. The score includes a section marked **12** and a section marked **19**. Dynamics range from *ppp* to *p*. The bottom section includes *Div.* and *Unia* markings.

The score is divided into two main sections. The first section, marked **12**, contains several staves with complex rhythmic patterns and dynamics. The second section, marked **19**, includes a *Harpe* (Harp) part and a *Unia* (Unison) part. The bottom section includes *Div.* (Divisi) and *Tutti Div.* markings, along with *sordines* (mutes) for the brass section.

The score is written for a large ensemble, including strings, woodwinds, brass, and harp. The dynamics are marked as *ppp*, *pp*, *mp*, *p*, and *f*. The tempo is marked *Adagio*.

The score is published by E. 1410 F.

E. 1410 F.

Musical score for a piano piece, page 21. The score is written for multiple staves, including a Harpe (Harp) section. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions visible in the score include:

- pp* (pianissimo)
- p* (piano)
- pp marcando*
- 1<sup>o</sup>* (first time)
- (Bouche)*
- pp dim.* (pianissimo diminuendo)
- Harpe*
- Uais*
- Otez les sordines* (Remove the mutes)
- ppia p* (pianissimo a piano)
- ppp* (pianississimo)

The score concludes with the publisher's mark: E. 1410 F.

E. 1410 F.

**13** *sempre mosso*

Musical score for measures 13-18. The tempo is *sempre mosso*. The score includes staves for strings, woodwinds, and harp. Dynamics include *p*, *pp*, and *ppp*.

**13** *sempre mosso*

Continuation of the musical score for measures 13-18. The tempo is *sempre mosso*. The score includes woodwind and string parts. Dynamics include *p* and *Unis*.

Musical score for measures 14 and 15. The score includes staves for strings, woodwinds, brass, timpani, and vocal soloists. Measure 14 is marked with a box containing the number 14. Measure 15 is marked with a box containing the number 14. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *f*.

Timb.  
*p* (or sol)

Unis

pizz. 2

E. 1410 P.

This page of a musical score contains the following elements:

- Top Section:** A series of staves for various instruments, including strings and woodwinds. Dynamic markings such as *f*, *sf*, *ff*, and *tr* are present.
- Timb.:** A section for Timpani, indicated by a bracket and the label "Timb.".
- Section 15:** A section marked with a box containing the number "15".
- Allegro vivo:** A section marked "Allegro vivo" in a large, bold font.
- Bottom Section:** A series of staves for various instruments, including strings and woodwinds. Dynamic markings such as *f*, *sf*, *ff*, and *tr* are present.

16

Musical score for a string quartet and timpani. The score is written for five staves: Violin I, Violin II, Viola, Violoncello, and Timpani. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Violin I:** *p* (piano), *h2* (second harmonic), *10* (tenth harmonic).
- Violin II:** *p* (piano).
- Viola:** *p* (piano).
- Violoncello:** *pizz.* (pizzicato), *p* (piano), *arco* (arco).
- Timpani:** *p* (piano), *Div.* (divisi).

The score is divided into measures, with some measures containing multiple notes and rests. The overall structure suggests a complex, rhythmic piece.



10

Soprano

Alto

Tenor

Bass

Piano

Timb.

*en dehors*

*en dehors*

Timb.

*Div.*

*Div.*

*Div.*

**19** En animant peu à peu

Musical score for the piece "En animant peu à peu". The score is written for a large ensemble, including strings, woodwinds, brass, and percussion. The tempo and dynamics markings are as follows:

- Strings:** The upper strings (Violins I and II) play a melodic line with a crescendo marking (*crusc.*). The lower strings (Violas, Cellos, and Double Basses) provide a rhythmic accompaniment.
- Woodwinds:** Flutes, Oboes, and Clarinets play a melodic line with a crescendo marking (*crusc.*). Bassoons and Contrabassoons play a rhythmic accompaniment.
- Brass:** Horns, Trumpets, and Trombones play a melodic line with a crescendo marking (*crusc.*). Tuba and Euphonium play a rhythmic accompaniment.
- Percussion:** Cymbals, Tambourine, and Baguette de Timb. play a rhythmic accompaniment. The Baguette de Timb. has a crescendo marking (*crusc.*).
- Other:** The score includes a section for "En animant peu à peu" (19) with a crescendo marking (*crusc.*). The section is marked "pp" (pianissimo) and "div." (divisi).

The score is written in 4/4 time. The key signature is one sharp (F#). The tempo is marked "En animant peu à peu". The dynamics range from *pp* (pianissimo) to *crusc.* (crescendo).

E. 1410 F.

This page of musical notation, numbered 32, contains a score for a symphony. The music is written in G major (one sharp) and 4/4 time. The score includes the following parts and dynamics:

- Flutes (Fl.):** Two staves at the top. Dynamics include *tr* (trill), *f* (forte), and *p* (piano).
- Oboes (Ob.):** Two staves. Dynamics include *f* and *p*.
- Clarinets (Cl.):** Two staves. Dynamics include *f* and *p*.
- Bassoons (Bsn.):** Two staves. Dynamics include *f* and *p*.
- Violins (Vln.):** Two staves. Dynamics include *p* and *f*.
- Violas (Vla.):** Two staves. Dynamics include *p* and *f*.
- Cello (Cello):** One staff. Dynamics include *p* and *f*.
- Bass (Bass):** One staff. Dynamics include *p* and *f*.
- Cymbals (Cymb.):** One staff. Dynamics include *p*.
- Arco (arco):** Two staves at the bottom. Dynamics include *p* and *f*.

The notation includes various musical symbols such as notes, rests, trills, and dynamic markings. The page is numbered 32 in the top left corner.

The musical score on page 33 is a complex orchestral arrangement. It includes staves for:
 

- Violins I and II (top staves)
- Violas
- Vicellas
- Celli
- Bassi
- Flutes
- Oboes
- Bassoons
- Timpani (Timb.)
- Cymbals (Cymb.)
- Woodwinds (labeled 'Ouis' and 'arcu')

 The score contains various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also performance instructions like *arco* and *tr.* (trill). The page number 33 is located in the top right corner.